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This is war. It can't be ignored. It must be faced and fought. It means less of what every one of us wants for himself, more of what we distinctly do not want. We must work harder, pay more, get less. Only cowards scurry for safety in a war; real men think not of what they can get out of it but of what their duty is in it. The organ world's obvious duty is to carry on! T.A.O. to the best of its ability will do that, on a shoe-string if necessary, but it will carry on. It's the job for all of us. Let's stick to it. The survival of the fittest. Let's be fit.



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## REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

### Music for the Easter Season

\*AE—German, ar.M.J.Luvaas: "*Rejoice O earthborn sons of men*," Bf, 9. me. (Galaxy, 15¢). Text by I.M.E.Campen. A praise anthem, vigorous, rhythmic, good melodic values; excellent for the opening anthem of a service.

\*AE—German, ed.A.Whitehead: "*Three Easter Carols*," Set 2, 4p. e. (Gray, 10¢). Two were harmonized by Bach; the third is original. All three are really good old-sounding chorales for unaccompanied singing; worthy of use in any service.

AE—Wm. A. GOLDSWORTHY: "*Morning red*," C, 10p. md. (Gray, 16¢). Text by R.W.Raymond. A brilliant anthem, bold harmonies, voices and organ combining to give conviction to the telling of the Easter story. Thoroughly good writing for voices; a real contribution to Easter repertoire. Timid choirs should dodge it. Easter music is hard to write, but this for the most part is as spontaneous as our best Christmas music.

AE—Philip JAMES: "*Via Lucis*," Am, 1p. e. (Gray, 5¢). H.C.Robbins text. One of those attractive Gray anthems printed on a card, perhaps for processional use though good enough for unaccompanied singing as a chorale in the service proper. English text.

\*A8E—Mozart, ar.J.R.G.: "*Christ the Lord is risen today*," C, 6p. me. (Summy, 15¢). Charles Wesley text. One of those simple but excellent Mozart themes, handled to make a brilliant Easter anthem.

AE—Carl F. MUELLER: "*Alleluia morn of beauty*," Ef, 8p. me. (Schirmer, 16¢). Text by C.F.M. A good anthem developed from one short theme, treated in a variety of ways, with evident consideration for the current shortage of men; within reach of any choir, most of it quite easy, with much contrast, and all in the right direction.

AE—Charles SCHILLING: "*Easter flowers*," F, 4p. u. e. (Gray, 12¢). M.A.Nicholson text. A simple but excellent anthem with which a good organist can do a great deal. In one section the chorus hums against a soprano soloist's (or junior choir's) text. You'll like it.

AE—AME—Pietro A. YON: "*Our Paschal Joy*," Af, 7p. s. me. (J. Fischer & Bro., 15¢). D.H.Decker text. Here's a real Easter anthem for any choir, providing there is available a big-voiced soloist who can put the solo passages over broadly and grandly. Voices and organ combine for the total effect, and when done by a competent organist it should be truly effective. Music of this character makes the hearer realize its composer thoroughly believed in the text he was setting. That element of conviction is generally lacking in Easter music, but it's not lacking here.

### Church Songs

Bach, ar.A.W.Kramer: "*Sheep may safely graze*," Af, 6. Ef-Gf. e. (Galaxy, 40¢). Also in F, C-Ef. The popular number from the "*Birthday Cantata*." Two English texts, one for secular use, one for church.

Garth Edmundson: "*A Prayer*," Ef, 3p. C to top Af. (Ditson, 50¢). A splendid church song, warmly melodic, restrained, churchly; too bad those top notes are quite so high.

Frank La Forge: "*They that trust in the Lord*," G, 4p. e. D-F. (Galaxy, 50¢). Psalm text. A good song by a composer known for his excellence in that field.

Rachmaninoff: "*Christ is risen*," Fm, 3p. md. D-F. (Galaxy, 35¢). Also in Dm, B-D. A grand Easter song combining the declamatory and the lyric; needs expert musicianship in both vocalist and organist.

Deems Taylor: "*Ave Maria*," C, 5p. me. (J. Fischer & Bro., 60¢). Latin text. From "*Ramuntcho*," and a superb piece of church music that should have been published this

way long ago. In operas etc. there is always padding and, against it, an occasional gem. This is one of the gems. The singer and organist had better be good at their jobs.

### General Service Music

\*A8+—Bach, ar.K.E.Runkel: "*Jesu Joy of man's desiring*," G, 7p. o. e. (Galaxy, 15¢). One of the grand bits of church music, real organ accompaniment, chorus carries the chorale by phrases or sentences and between them the supplementary choirs vocalize on the same notes while the organ plays an unaccompanied figuration. Any choir in the land can do this and every one should. A—W2—W3: "*Sheep may safely graze*," G, 7p. qc. me. (Galaxy, 15¢). The voice parts are simple, the accompaniment carrying a mild figuration; it's a hymn, made beautiful as only Bach knew how.

AM—Dr. Clarence DICKINSON: "*For all who watch*," E, 6p. b. t. me. (Gray, 15¢). "For all who watch, by land, or sea, or air." Here's a grand anthem for war-time use, available for men's voices and for mixed; in this version most of the work is done by two solo voices, in richly melodic, warmly harmonic music of the kind that made music famous; they don't write much like this any more—because they can't. Every choir should have it; if you can't do men's work, get the mixed-voice version.

A8—Dr. Clarence DICKINSON: "*In the day of battle*," G, 8p. o. t. me. (Gray, 15¢). Bliss Carman text. Another grand anthem for these evil days when politicians here & everywhere are doing their worst to enslave free peoples. It's high time the church takes a hard look at the road just ahead. While this is not such appealingly warm music as the other Dickinson anthem, it's a fine one. Again the soloist does most of the work.

A5+—Dr. Harvey B. GAUL: "*Washington's Prayer for His Family*," F, 8p. s. u. me. (J. Fischer & Bro., 16¢). "Text taken from Washington's Sunday Morning Prayer," one of a series of prayers he added to his copy of the prayer-book. "Bless my family, kindred, friends, and country." (Thanks, J. F. & B., for adding these bits of necessary information to the score; all other publishers should invariably do likewise.) Dr. Gaul has come down out of the technical skies and given us a lovely piece of prayerful music; no, it's not from Washington's era but distinctly from ours, but it's beautiful, appealing, thoroughly convincing. Use it for any patriotic occasion, certainly always in your Feb. 22nd service. Only so few Americans realize what a great & good man Washington was; this anthem will help others realize it too. Every choir should use it.

A—Alex. GRETCHANINOFF: "*Long life and glory*," C, 8p. u. me. (Galaxy, 15¢). The first three pages give an allegro movement setting only the four words of the title, and then a middle section confines itself to the same four words, though with different thematic materials and treatment; and then the final section, still using only those four words, brings the anthem to a close.

AW5—Haydn, ed. Paul Boepple: "*The Holy Ten Commandments*," 13p. u. me. (Music Press, 15¢). Fortunately

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the score gives all the facts about this unusual bit of church music. Texts in English and German, but the English is quaint and not as found in any translation of the Bible; that makes it all the more interesting, and is as it should be, for literal translations in vocal music are always best. Those who like to make programs of special interest should by all means get this.

A5—Edwin Liemohn: "*A mighty fortress is our God*," D, 9p. u. me. (Galaxy, 16¢). First we have the hymntune, the first sentence in unison, the later ones in Mr. Liemohn's own harmonized version. Next a fugal treatment of the theme. And finally the theme given strongly and slowly by men's voices against moving parts supplied against it by Mr. Liemohn. Interesting and worthy.

A—Matthew LUNDQUIST: "*Evening Song*," Am, 6p. me. (J. Fischer & Bro., 15¢). John Rist text, from 1642. A "chorale motet for chorus." A serious bit of music in minor mood, a-cappella style, that will be most effective without the accompaniment.

A—William J. MARSH: "*Missa Regina Coeli*," D, 22p. md. (McLaughlin & Reilly, 60¢; voice-parts 25¢). Latin text. A good setting, the music always churchly & reverent, with good part-writing, and everything in keeping with the traditions of Catholic music, yet musically interesting, as the text of the mass deserves. Within reach of all good choirs.

A1—Dr. David McK. WILLIAMS: "*Magnificat and nunc dimittis*," F, 7p. e. (Gray, 15¢). Here's a setting for every choir, strong, sensible, adroit, and thoroughly good. If a bar-line gets in the way, the Composer rides over it and forgets it; if the text needs an extra note here or there, it gets it, and the rules of music can, in the meantime, go hang. This is music in the right direction for the Episcopal canticles; the text is sung but not hashed over endlessly. And there's a spirit of vigor of modernism that is captivating.

\*A8—Yesaooloff, ar.N.L.Norden: "*Praise the Name of the Lord*," E, 5p. u. md. (J. Fischer & Bro., 15¢). An excellent anthem, all musical, all good; it's not so strongly flavored of Russian backgrounds as it is of Yankee directness. Sung under the name Norden instead of Yesaooloff it would be accepted as a modern American bit of true church music. Appealing music, fine technic.

AM3—Pietro A. YON: "*Mass of the Angels*," 23p. me. (J. Fischer & Bro., 80¢; unison or solo score 15¢). Latin text, for two tenors and a bass, or it can be sung by two sopranos and a contralto. In almost every case each number is introduced in plainsong and then given a three-part setting in harmony or (mostly) counterpoint by Mr. Yon. It is doubly effective, beautiful and appealing—and there is no reason why the mass should not be an experience of great appeal and beauty. Incidentally, Mr. Yon of the concert era typified by his *Menuetto Antico* has now become Mr. Yon of the Church, writing music not for entertainment but for the solemn beauties of liturgical ritual. This is an unusually good setting of the mass.

## Organ Music

Francis W. SNOW: *Invocation*, G, 6p. me. (B.F.Wood, 50¢). As its title implies, it's for the church service, and it makes a splendid prelude, beginning and ending softly. Smooth, agreeable music that carries a real mood—which is exactly what the services need. *Toccata Prelude on Jesus Christ is Risen Today*, D, 6p. md. (B.F.Wood, 50¢). Here's a real prelude for your Easter morning service. It begins with introductory materials and then the tune is played by the feet against toccata figurations for both hands, with the "Alleluia" passages dropped from the pedals and implied in the manual figurations. Not easy, but grand.

William T. TIMMINGS: *Arietta*, D, 3p. me. An excellent piece of music, especially good in its statement and recapitulation, with the contrast section almost losing itself (but not quite) in the commonplace. Real music, with a real message, and not of the trivial type which marked so much music by new composers several decades ago. American composers are growing up. *Cameleon*, Csm, 4p. me. Here again we have very good music with a real message, music written because a man has something to say, not because he thinks he'd like to be a composer. This is not a trivial tune but a bit of expression in music, mostly harmonic in mood. *Drifting Clouds*, A, 3p. me. And believe it or not, this one too is good, really good. Harmonic in mood, as the others are, painting a picture, or telling a story, or just meditating, as you will; but it is musical and impressive, also beautiful. Mr. Timmings has forgotten what the tonic triad looks like, and if anybody asked him to use two simple triads in any one piece of music he'd keel over. But never mind, the man has something to say in music and he is saying it grandly. Mr. Timmings, and some of the others whose music is reviewed at this sitting (no matter when the reviews may get into print) is following along where Reubke left off, and that's something this reviewer hoped somebody would do in America but didn't expect anyone could. (All by Elkan-Vogel, 50¢ each.)

Everett TITCOMB: *Four Improvisations on Gregorian Themes* (B.F.Wood, 50¢ each, separately published). *Alleluia Pascha Nostra*, for Easter, Af, 7p. me. Music that is truly churchly somehow carries a flavor to every hearer, whether or not he recognizes the source; this is a fine Easter prelude of the better sort, not for entertainment but to establish the mood. *Cibavit Eos*, F, 6p. e. Quiet, appealing, moody, and, best of all, impressively beautiful. Mr. Titcomb proves that composers need not be ugly in order to be impressive in a modern way. Everybody will understand what this music says in the service. *Gaudeamus*, Dm, 5p. e. Another good one, somewhat like the *Cibavit* in treatment, harmonic, moody, impressive, and solemnly beautiful. *Puer Natus Est* for Christmas, A, 4p. me. Again thoroughly effective music, but here the Christmas spirit will not be felt quite so much by congregations unfamiliar with the basic thematic material. All four pieces are recommended to every serious organist; not a bad measure in the whole set.

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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### MUSIC REVIEWS

Before Composer:  
\*—Arrangement.  
A—Anthem (for church).  
C—Chorus (secular).  
O—Oratorio-cantata-opera form.  
M—Men's voices.  
W—Women's voices.  
J—Junior choir.  
3—Three-part, etc.  
4+—Partly 4-part plus, etc.  
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:  
A—Ascension. N—New Year.  
C—Christmas. P—Palm Sunday.  
E—Easter. S—Special.  
G—Good Friday T—Thanksgiving.  
L—Lent.

After Title:  
c.q.q.c.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated)

o.u.—Organ accompaniment, or un-accompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

### INDEX OF ORGANS

a—Article.  
b—Building photo.  
c—Console photo.  
d—Digest or detail of stoplist.  
h—History of old organ.  
m—Mechanism, pipework, or detail photo.  
p—Photo of case or auditorium.  
s—Stoplist.

### INDEX OF PERSONALS

a—Article. m—Marriage.  
b—Biography. n—Nativity.  
c—Critique. o—Obituary.  
h—Honors. p—Position change.  
r—Review or detail of composition.  
s—Special series of programs.  
t—Tour of recitalist.  
\*—Photograph.

### PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recital: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

\*\*Evening service or musicale.

Obvious Abbreviations:  
a—Alto solo. q—Quartet.  
b—Bass solo. r—Response.  
c—Chorus. s—Soprano.  
d—Duet. t—Tenor.  
h—Harp. u—Unaccompanied.  
j—Junior choir. v—Violin.  
m—Men's voices. w—Women's voices.  
off—Offertoire. 3p.—3 pages, etc.  
o—Organ. 3p.—3-part, etc.  
p—Piano. Hyphenating denotes duets, etc.

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By JOHN VAN VARICK ELSWORTH

Second Johnson Pilgrimage: Article 2

AT one time there were several Johnson organs in Northampton, but so far as I could determine they have either disappeared or been rebuilt. Smith College had a three-manual, but it was removed about twenty-five years ago. One of the last to be rebuilt was a three-manual in the old First Congregational Church—rebuilt by Skinner only several years ago.

We arrived in Westfield too late to accomplish anything further that day, so spent the night there. However, the clerk in the hotel was of great help and gave us many names and much information concerning Johnson & Son. He remembered William A. Johnson and his son William H. Johnson, and suggested sources where information as to their history could be obtained.

In the morning we were indeed fortunate to have the assistance of Frank Plaice who operates a piano-tuning service and has had quite a few years' experience in organ work. Mr. Plaice secured keys to all the churches and was generous with his time. Here in Westfield there are several large and interesting examples of the work of Johnson & Son. Two of these have been equipped with electric action, without change in specifications.

The first church we visited was the Second Congregational. The organ is Johnson & Son, Op. 479, an extremely good—

WESTFIELD, MASS.

SECOND CONGREGATIONAL

Johnson & Son, Op. 479, 1876

V-28. R-33. S-28. B-0. P-1889.

PEDAL		SWELL	
16	Diapason 30	16	Gedeckt 61
	Bourdon 30	8	Diapason 61
	Gedeckt 30		St. 'Dia.' 61
8	Cello 30		Quintadena 61
GREAT			Salicional 61
16	Diapason 61		Dolcissimo 61
8	Diapason 61	4	Flute h 61
	Melodia h 61		Fugara 61
	Gamba 61	2	Flautino 61
	Dulciana 61	III	Mixture 183
4	Octave 61	8	Cornopean 61
	Fl. Traverso 61		Oboe 61
2 2/3	Twelfth 61		Tremulant
2	Fifteenth 61	G-P. S-P. 4' G-G.	
IV	Mixture 244	S-G. 4' S-G.	
8	Trumpet 61	Fixed Pistons 8.	
	Clarinet 61		

An 1876 2-33 to which Johnson took his prospective customers, a 3-36 still in original condition, an 1860 enlarged by Johnson himself in 1886 to 3-45, a 3m ruined by his successor, and a 2-10 Masonic Temple organ still playing after half a century.

WESTFIELD, MASS.

METHODIST CHURCH

Johnson & Son, Op. 472, 1876

V-31. R-36. S-32. P-0. P-1964.

PEDAL		SOLO	
16	Diapason 27		Quintadena 58
	Bourdon 27	4	Salicional 58
	Gedeckt 27		Flute h 58
8	Cello 27	2	Violin 58
GREAT			Flautino 58
16	Diapason 58	III	Mixture 174
8	Diapason 58	8	Cornopean 58
	Doppelfloete 58		Oboe 58
	Gamba 58		Tremulant
4	Octave 58	8	Geigenprin. 58
	Fl. Traverso 58		Melodia 58
2 2/3	Twelfth 58		Dulciana 58
2	Fifteenth 58	4	Flute d'Amour 58
IV	Mixture 232		Fugara 58
8	Trumpet 58	8	Clarinet 58
SWELL		G-P. S-P. L-P.	
16	Gedeckt Treb. 46	S-G. L-G. S-L.	
	Gedeckt Bass 12	Reversible: G-P.	
8	Diapason 58	Fixed Pistons: 6.	
	St. 'Dia.' 58		

sized two-manual of some 33 ranks. It is exceptionally well balanced and a perfect delight to play and to hear. We were told this was one of Johnson's exhibition instruments, prospective purchasers being taken to try it. It would be a waste of words and time to attempt to describe the tonal elements and their effect, for they are all glorious. Full-Great alone is most satisfying and thrilling. Each rank of Diapasons is perfectly balanced and they all blend into a really magnificent chorus. This is truly a church organ.

The sliderchests were equipped with electro-pneumatic action along about 1920, and the old console was retained, while substituting a concave and radiating pedalboard and modern couplers—although these couplers were hardly required in an organ of this size and tonal appointment. The console was located quite some distance from the organ, which

must have complicated the tracker action. It should be noted that the electrification of the action was done with real sympathy toward the fine Johnson work, the pipework remaining untouched, even the old stopknobs being used. Other interesting points are the original 61-note manual and 30-note pedal compass, and the elaborate case containing many of the pipes of the Great 16' and 8' Diapasons. Mention should be made of the two Mixtures, which are the crowning glory, adding a bright silvery edge to the full chorus.

#### WESTFIELD, MASS.

##### CENTRAL BAPTIST

*Built by Johnson & Son, Rebuilt by Emmons Howard*

V-27. R-31. S-29. B-0. P-1798.

PEDAL		8	Trumpet 61
16	Diapason 30		Clarinet 61
	Bourdon 30		
8	Cello 30	16	Bourdon Treb. 49
GREAT			Bourdon Bass 12
16	Diapason 61	8	Diapason 61
8	Diapason 61		Keraulophone 61
	Doppelfloete 61		St. 'Dia.' 61
	Melodia 49		Aeoline 61
	St. 'Dia.' Bass 12		Voix Celeste 61
	Gamba 61	4	Octave 61
	Dulciana 61	III	Mixture 183
4	Octave 61	8	Trumpet 61
	Fl. Traverso 61		Oboe 61
2 2/3	Twelfth 61		Vox Humana 61
2	Fifteenth 61		Tremulant
III	Mixture 183		
		G-P. S-P. G-G 18-8-4.	
		S-G 16-8-4. S-S 16-8-4.	

#### WESTFIELD, MASS.

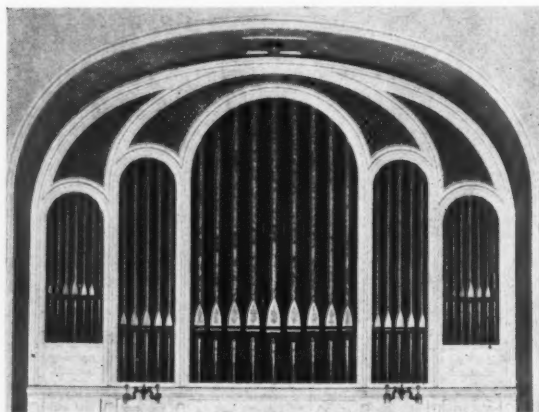
##### MASONIC TEMPLE

*Johnson & Son, Op. 724*

V-10. R-10. S-12. B-0. P-543.

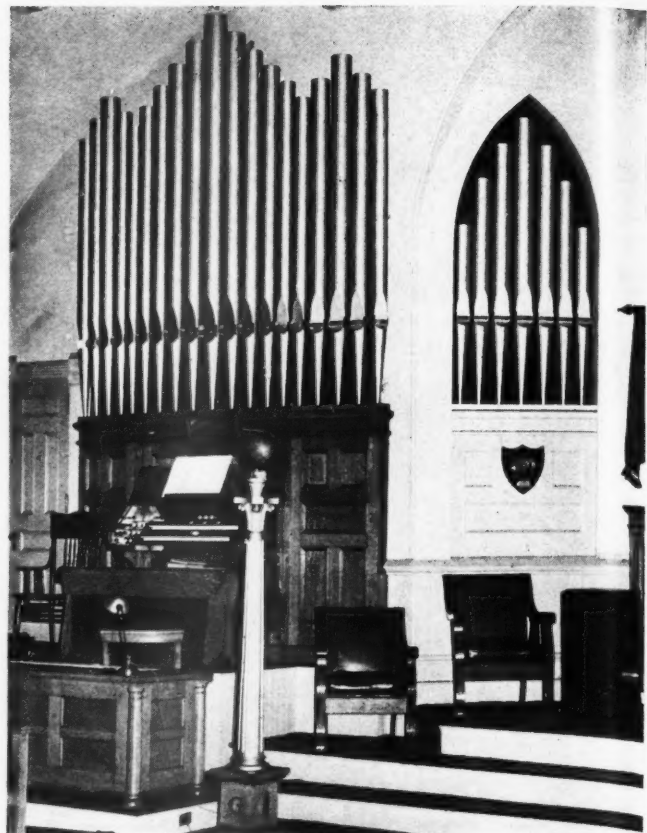
PEDAL			St. 'Dia.' Treb. 49
16	Bourdon 30		St. 'Dia.' Bass 12
GREAT			Dolcissimo 49
8	Diapason 61	4	Flute h 61
	Melodia 49	8	Oboe 49
	Dulciana 49	G-P. S-P.	
	Bass 12	4' G-G. S-G.	
4	Octave 61	Pistons 2: G-p. G-f.	
SWELL		Reversible: G-P.	
8	Violin Dia. 61		

In the large Methodist Church we found Johnson's Op. 472, 1876, a large three-manual, tracker & tracker-pneumatic action. It is in its original condition, and most excellent tonally, although in need of minor console and action work. Here again the case is imposing, with the 16' Great Diapason



WESTFIELD FIRST CONGREGATIONAL

Built in 1860 as a 3m of 39 ranks, Johnson himself enlarged it in 1886 to 49 ranks, and the pipework remains as he left it.



WESTFIELD MASONIC TEMPLE

Johnson & Son built this 10-voice organ half a century ago and it speaks today as it did then, unaffected by attempts at rebuilding.

contributing much for the massive effect, which is quite inspiring as one stands at the console, looking up.

We next visited the Central Baptist Church, where William Farr is organist. Originally the organ was a fine three-manual Johnson & Son, but it was rebuilt some years ago into a two-manual with electric action. This work was done by Emmons Howard who succeeded in completely ruining the entire instrument. Howard incorporated nearly all the Johnson & Son

#### WESTFIELD, MASS.

##### FIRST CONGREGATIONAL

*Johnson & Son*

*(Rebuilt 1926 without change in stoplist)*

V-39. R-45. S-39. B-0. P-2528.

PEDAL		8	Diapason 61
16	Diapason 30		St. 'Dia.' 61
	Bourdon 30		Quintadena 61
	Violone 30		Viola 61
10 2/3	Quint 30		Aeoline 61
8	Flute 30	4	Fl. Traverso 61
	Gedeckt 30		Violina 61
	Cello 30	2	Piccolo 61
GREAT		III	Dolce Cornet 183
16	Diapason 61	8	Cornopean 61
8	Diapason 61		Oboe 61
	Melodia 61		Tremulant
	Rohrfloete 61		
	Gamba 61	8	CHOIR
4	Octave 61		Violin Dia. 61
	Flute h 61		St. 'Dia.' 61
2 2/3	Twelfth 61	4	Dulciana 61
2	Fifteenth 61		Waldfloete 61
III	Sesquialtera 183		Fugara 61
	Mixture 183	2	Flageolet 61
8	Trumpet 61	8	Clarinet 61
4	Clarion 61	G-P. S-P. C-P.	
		4' G-G. S-G. 4' S-G.	
		C-G. S-C.	
SWELL			
16	Gedeckt 61		

son pipework from the original three-manual into the rebuilt two-manual. The Howard chests and wind-distribution system certainly leave much to be desired, and most of the Johnson work has been completely ruined, probably by so-called revoicing. When full-organ was used the pitch sagged distressingly and the reeds were exceedingly disagreeable. This should be an example of why these organs should be left alone, unless the work is done by competent and artistic builders.

From a glance at the stoplist, the former Choir stops, such as were used, may be readily identified. The couplers indicated are those supplied by Howard. No data on the date or opus-number of the original organ were available.

William Farr, organist of the Central Baptist Church and also of the Masonic Temple in Westfield, informed us that there was a Johnson organ in the Masonic Temple, and that there was a very old Johnson in the White Church at West Springfield. This church is now a Masonic Temple. At the Temple in Westfield we found a small but very effective two-manual Johnson of about ten ranks. This is Op. 724, which would indicate the year of 1893 or 1894; it was built along toward the final years of Johnson & Son. Here again the compass was 61 notes on the manuals and 30 in the pedal. This organ was in its original state and in most excellent condition and repair; it was apparent that the chamber was favor-

(To be continued)

able, for the organ seemed to speak without hindrance.

The last church in Westfield to claim our attention was the old First Congregational. Here is to be found a three-manual Johnson that was equipped with electro-pneumatic action about fifteen years ago, but the tonal elements were left intact. Harold T. Dougherty, librarian of the Westfield Athenaeum, has given me much valuable assistance in looking up old records and files which contain information on the organ in the First Congregational, and also facts which are related to the history of Johnson & Son.

The First Congregational organ was installed by William A. Johnson in 1860 and was a three-manual of 31 stops and 39 ranks. The compass was 56 notes on the manuals and 27 on the pedal. In 1886 the organ was apparently enlarged considerably—the compass extended, the Pedal greatly enlarged, and the Swell enlarged. The Choir and Great remained practically unchanged. It is more than likely that it was at this time that Johnson equipped this instrument with tubular-pneumatic action, and this was in use until electro-pneumatic action was applied. Practically the only change in the front casework, outside of redecorating, has been the addition of grille-work at the top which replaced the original scroll-work.

The stoplist is as Johnson left it, except of course for the couplers supplied with the new console.

## Dr. Albert Riemenschneider, Bachite

A few of the REASONS WHY

TO deal adequately with Dr. Albert Riemenschneider and his Bach activities would take more space than can be available in these days. So far as this sketch is concerned, it began with the publication of his new edition of the Schuebler Chorales, reviewed on January 1943 page 15, and the thought that an American edition of complete Bach by Dr. Riemenschneider, with special attention to the choralpreludes, would be desirable.

Briefly reviewing the man, he was born in Berea, Ohio (birthday Aug. 31) and neither of his parents had any professional interest in music; he had his early schooling in Berea and then entered Baldwin-Wallace College, graduating in 1899. He studied organ with Dr. Charles E. Clemens, Alex. Guilment, James H. Rogers, and Widor; piano, theory, etc., with Mr. Rogers, Hugo Reinhold, Robert Fuchs, Widor. His first position was with Emmanuel Church, Berea, where he remained 18 years, followed by Euclid Avenue Baptist and Calvary Presbyterian, both of Cleveland. He married Selma Marting in 1904 and they have three children, none active in music.

Dr. Riemenschneider and Baldwin-Wallace Conservatory have been together a long time; he began the work of the music department of the College when he was a junior in 1898 and it had thirteen students. The next year there were thirty-five, and the third year there were so many that it kept him busy on a full-time basis. He went to Europe for further study and has been with Baldwin-Wallace ever since his return. "It has been a gradual development from a few lessons to a fully-organized conservatory."

Now as to the Bach editions already issued by Dr. Riemenschneider:

THE ORGELBUECHLEIN came first, by Ditson in 1933, titled *The Liturgical Year*, paper-cover, \$2.25, 9x12, 138p. Quoting from the review (Nov. 1933 T.A.O. p.540): "First we have some 'general rules for playing Bach,' rules for execution of the embellishments, explicit explanation of each embellish-

*Since no man knows how Bach would interpret his works on a modern American organ, the first essential in every Bach edition is note-accuracy, in which field Dr. Riemenschneider's vast library of Bach editions makes him our finest Bach Editor.*

ment, alphabetical lists of the texts of the chorales in both English and German, the complete list of chorales as planned by Bach for the *Orgelbuechlein*, and then Dr. Riemenschneider's edition of the choralpreludes themselves, each one prefaced by the original chorale, with both English and German texts. And that makes this edition invaluable. There is a paragraph of 'suggestions for interpretation' of each choralprelude; every detail of special note is discussed. Page 20 presents the Kuhnau version of 1786, copied from the score in the Congressional Library in Washington, and beside it stands a version in modern notation. This book has already been called the finest edition in existence, and that high praise seems to be fully merited."

CHORALES, Bk. 1, came next, by G. Schirmer in 1939, cloth-bound, \$2.50, 9x12, 157 pages, containing 91 chorales, prepared by Dr. Riemenschneider and the late Dr. Charles N. Boyd. Again quoting from the review (April 1939 T.A.O. p.112): "Here at last are presented the harmonized chorales of Bach in their original form. The two books of this collection contain 120 chorales, arranged in four groups, in the order of their increasing difficulty. For the last group, which constitutes Bk. 2, separately-printed orchestral parts, which Bach wrote to accompany the voices, are available. Each of the two books contains three sections. First there are notes on each chorale, discussing the history of the music and the text, the instrumentation indicated by Bach, and the use which he made of this thematic material elsewhere in his compositions. Then the chorales are presented in open score, in the original clefs in which he wrote them, with the original



German words for which he created the particular harmonization, and with the original figured-bass (wherever he gave it). Finally, the chorales are presented in close score, modern clefs, with English translations. And if you know anything better than that for the Bach chorales, we don't. The use of the true clefs in open score, not to mention also the figured-basses, is a test in musicianship which many earnest students will welcome; reading from four staves at once, with four different clefs, is something of a challenge. It's a pair of books every true organist should own and use."

CHORALES, Bk. 2, followed by Schirmer in 1941, cloth-bound, \$2.00, 9x12, 84 pages, containing 29 chorales, prepared by the same pair and completing the set of 120 chorales, with publication delayed. This volume, never reviewed in T.A.O., gives the chorales in full vocal and instrumental score, with the vocal scores provided in a supplementary 36-page book, using English translations along with the original German texts. The comments quoted for Bk. 1 apply to Bk. 2 as well, excepting that the former has none of the instrumental scoring given in the copy of Bk. 2 upon which these comments are based.

371 HARMONIZED CHORALES AND 69 CHORALE MELODIES WITH FIGURED BASS came also in 1941 from Schirmer, paper-bound, \$2.00, 9x12, 165p. Does the title mean anything explicit? Dr. Riemenschneider in his detailed prefatory materials tells the story. "In 1764 Breitkopf & Son announced for sale manuscript copies of 150 chorale harmonizations by Bach and also manuscript copies of 240 chorale melodies with figured basses. This is the first known reference to the sale of a group of chorales collected by Bach. . . . Probably no music publication in existence today has enjoyed so long a period of continued popularity and usefulness as the present one," the 371 four-voiced chorales harmonized by Bach. With customary thoroughness and enthusiasm, Dr. Riemenschneider provides prefatory materials, the German titles (with English translations in the index), the music in short-score with titles but without texts, then the melodies against figured-basses, and finally a section of some 60 pages of supplementary information. That long period of popularity and usefulness certainly was and is merited. This edition is useful in many ways—as incidental short interludes for the services, as improvisation materials, as themes for choralprelude compositions by our own composers, and for the sheer enjoyment of those who like a hymntune when it's really worth liking. Religion suffered an irreparable loss when hymntunes like these gave place to what our current hymnals contain.

THE SIX SCHUEBLER CHORALES, published by Ditson in 1942 and distributed by Theo. Presser, is the newest addition to Dr. Riemenschneider's Bach, 9x12, 97p. \$1.50, paper-bound, reviewed on page 15 of January 1943 T.A.O. For the sake of completeness here a few details from the review are quoted. "There are six Chorales? No, there are 26. First is Wachet Auf, and for this number we get three pages of interesting text, a four-part hymn-style harmonization with text in German and English, the organ chorale in pure-text form with alto and tenor clefs, the organ chorale in phrased and edited form from which most organists will play the music, and finally the full score from Cantata No. 140, using three staves and three clefs, with the German text printed with the melody wherever it comes; thus 20 pages are devoted to Wachet Auf." And the others are treated with the same plan and thoroughness. Anything anyone is likely to want to know about any of the Schuebler Chorales will therefore be found in this volume.

Now why is Dr. Riemenschneider an excellent man for editing Bach's music? It's that famous Bach Library compiled and owned by the Riemenschneiders. "There are 106 known editions of the Well-Tempered Clavier; of these I have 101," he says. I tried to find out what else he has but he doesn't know. He has so much Bach that it would take weeks if not months to make a mere catalogue of it.

Back in 1936 T.A.O. commented on the library and Dr. Riemenschneider then had only 81 of the Well-Tempered editions. At that time he had just acquired a first-edition of the Partitas, published by Bach in 1731; it was then "one of the most extensive Bach libraries in existence." The next year Dr. Boyd described some features of the library in a lengthy article in The Diapason.



DR. ALBERT RIEMENSCHNEIDER

*whose four volumes of Bach inspire the hope that some American publisher will commission him to produce a complete-Bach edition*

So far as we have been able to discover, Dr. Riemenschneider seems to be the second man to give complete-Bach in a recital series, playing his in Baldwin-Wallace Conservatory beginning in the fall of 1927. (T.A.O. Sept. 1938 p.324). He was not always an exclusively-Bach man; in 1925 he gave five monthly recitals in the Cleveland Museum of Art, presenting the complete organ sonatas of Widor; Guilman's eight Sonatas were presented in 1933 at Baldwin-Wallace, and complete-Franck was given that same year & place. Believe it or not, he even fell from grace so far as to play some Wagner transcriptions. Don't be too hard on him; that too was back in 1933.

Among all the Bach festivals in America, it seems to me Dr. Riemenschneider's at Baldwin-Wallace are the best, because instead of centering on the vocal works they give even greater attention to the instrumental. A conservatory obviously offers advantages in this direction, for instrumental players of all sorts are or should be readily available. There are two reasons why instrumental composition is essentially finer than vocal. First, most of the chorus writing must be done to fit the capacity of amateurs, while virtually all orchestral performers are professionals. Second, vocal technic and range are so limited that it would be impossible for vocalists to perform parts easily within the capacity of almost any orchestral instrument. Hence so long as the Riemenschneider Bach festivals concentrate on the instrumental music of Bach, just that long will they rank above festivals limited to the choral music.



The first festival was given June 9, 1933, two concerts; and the first composition presented was, aside from the four preludial chorales played from the tower by a brass choir, the "Coffee Cantata." Time & the politicians will soon enough tell whether the eleventh annual festival can be given in April & May this year as planned. The following is a summary of works presented in the first ten festivals:

- 6 Brandenburg Concertos
- 4 Overtures
- 8 Concertos for solo instruments, etc.
- 14 Chamber-music compositions
- 13 Harpsichord and clavichord pieces
- 22 Organ pieces
- 30 Cantatas
- 6 Mass, Passions, Oratorio, etc.
- 7 Motets
- 21 'Spiritual songs'

The Bach Festival Chorus numbers 78 voices (21-26-16-15) and Dr. Riemenschneider also lists an 'A-Cappella Choir' of 59 voices (20-14-10-15) probably for some of the chorales, as Bach's genius was such that he knew how to write for voices & instruments combined—virtually a lost art. The Bach Festival Orchestra numbers 39 players, the Brass Choir 12.

In his Edgewater Drive home in Cleveland Dr. Riemenschneider had a 3m unit upon which he played some Bach for me, a delightful experience in every way; that instrument (four registers) was moved to the Conservatory as a practise instrument when the Riemenschneiders moved to Berea. Fortunately for her, Mrs. Riemenschneider likes Bach too and aids & abets her distinguished husband in all his intensified Bach activities.

I would like to summarize the Riemenschneider Bach library but that's impossible; the nearest we can come to it, with the data provided, is to let it go as "one of the most complete of its kind in existence."

Once again, this sketch began with the thought that a complete edition of Bach's organ works by Dr. Riemenschneider should be published here in America. He has the mentality for it—being capable of doing a vast amount of work; he has the resources for it—owning an immense amount of Bach literature and a staggering number of Bach editions; and I believe also that he now realizes the importance of literal word-for-word English translations of the German chorale texts, to be engraved on the score along with the

chorale melodies in the choral preludes and similar works. Wars habitually killed off all foreign attempts at modern editions; perhaps an all-American might get by. I hope so. —T.S.B.

## Lecture-Recital for Children

By THOMAS H. WEBBER

• "Three years ago Katherine Copke came to Memphis and put on a children's concert at a local theater; Rudolph Ganz was the artist. She had been doing this for years in California. In Memphis, I. M. Myers, greatly interested in music and art, suggested the same kind of children's concerts here, and asked if I would give such a lecture-recital. I had slides made of various pipes, of the old Positiv and Portativ organs, of various consoles, interiors of organ chambers with their many ranks of pipes, etc., and even included views from the great Atlantic City Convention Hall organ. Over a thousand children attended and behaved beautifully—age limit set at 14. After the slides and lecture I played the following program:

Weber, Oberon Overture  
 Humperdinck, Hansel & Gretel Prayer  
 Daquin, Cuckoo  
 Bach, Tidings of Joy  
 Tchaikowsky, Dance of Sugar-Plum Fairy  
 Cottone, Christmas Evening  
 Poldini, Dancing Doll  
 Liadow, Music-Box  
 Edmundson, From Heaven High

## An Organ Must Have—

To suit Dr. HOMER D. BLANCHARD

• I find that my ideas of what constitutes a reasonably good organ are basically sound and simple. I want every voice superbly voiced. I am beginning to like string tone, which I know you love but which I so seldom have found to my liking. I would have some sort of a string chorus always, including a soft 4'. I like soft flutes, in families, arranged to contrast. I like a clear Diapason chorus of three ranks—8-4-2. I like a 4' Clarion, not necessarily loud. As I play along I sense certain things I want the instrument to do or express. It always seems that it can do it if the Diapason backbone is there, if the flutes are soft and distinguished, if the strings are stringy but warm, and if the whole thing has a keen, live punch when you want it. I wouldn't be without swellshades for anything, not for all the baroque colors in the world. I would prefer a completely expressive instrument, Great no exception. Some day I hope to have all this. At least I have twelve good ranks of Johnson pipes to start with.

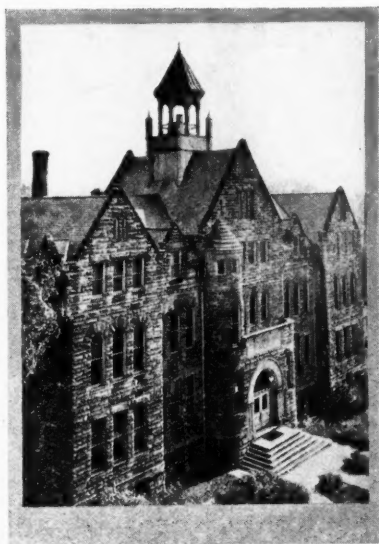
## Making the War Help Chords

Letter from Dr. C. HAROLD EINECKE

• We are working out a rather interesting thing here now, enlisting all the church choirs as part of the war effort, getting people who are taking on many little tasks, who can sing, and getting them out of such extra war work and back into choirs. After fifty hours of rehearsal and service, they are granted a certificate from the civilian defense council and are eligible for B cards for gas, in order to serve the church. The idea is not only to keep the music in the churches at its best in wartime but also knowing that it is building our choirs for the peace to come. Therefore it is not a wartime or temporary idea. It is going great, but we are only starting.

## And So It Goes

• What we get in a magazine is more important than when we get it; T.A.O. is late this time (we see it coming) because the paper for this issue, ordered in ample time (two months) is waiting down south somewhere for train transportation to New York. But they're shipping war materials instead.



BRASS-CHOIR'S TOWER

on one of the Baldwin-Wallace buildings from which the preludial chorales are played in the Berea Bach festivals

# EDITORIAL COMMENTS

## AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

### We Must Take It

SOME people can't take it when the going gets tough but others are then at their best. It's a nice-sounding theory to bear each other's burdens but it is better for each of us to bear his own burdens without running for safety. A crew that runs for safety when the ship's in danger gets shot at sunrise, or should. When there's danger the thing for every man to do is to carry on his assigned job as best he can, making no effort to save himself first.

The organ world is not in danger but it is being oppressed beyond reason. Our modern taxes are based on the fact that many men now have incomes three or four times as large as two years ago. Unfortunately we all belong to that down-trodden class that must face these same taxes and privations, not on increased incomes but on static or even reduced earnings. What to do? Grin and bear it. But hold our places in the world of the organ—the world that has heretofore given us our income as well as our happiness. And work harder than ever before to minister not to our own tastes in music but to the tastes of the public that has always paid the bills.

One of the heads of the navy said this thing could end in 1943, but the master politician, with an eye to elections, decided and publicly announced that it won't end till 1944. I have a five-dollar bet on those 1944 elections with W. A. G. I'm sure of winning, though I'd prefer to lose.

Those of us who lose men from our choirs will stop grumbling if we remember those others of us who have lost their jobs and everything else and gone to war, or if we remember our many organbuilders who have lost their factories—with not even war contracts to reopen the doors. There we can help by contracts for servicing and repairs; such contracts are needed now more than ever, and repairs can be made even if such jobs do entail special appeals to some of the innumerable war boards appointed from the White House.

Time for us all to stand together and keep right on doing, as best we can, everything we've always been accustomed to doing.

—t.s.b.—

That unusual Harrison organ in the Church of Saint Mary the Virgin, New York, has had its face lifted a bit under the personal supervision of Mr. G. Donald Harrison of the Aeolian-Skinner organization, and Mr. Ernest White this month is presenting it once again to its public. As we again hear it in recital we should not forget that Mr. Raymond Nold was its instigator; without the efforts he made, the organ would not have been built as it was. And for those who are new readers of these pages we add that during the past several decades there never were such crowds attending organ recitals in New York City as attended that first series in St. Mary's. Why? I wish I knew. I attended them all and I still don't know. Sure, I know some of the reasons. I hope to learn a few more when I attend these February recitals.

The organ in its 1933 series was planned as a 4-8-4, with 86 ranks; you'll find the stoplist in February 1933 T.A.O. However, there were not 86 ranks in it, as much had to be left for later addition; all too much of it is still left, I fear.

But organbuilding in America has come a long way since then. I suppose I shall not resist the temptation to report on the organ as I hear it in the February recitals; we have the promise of Senator Richards that he will report on it after he has examined it privately from the viewpoint of the organ architect. It was he who fathered the clarified-ensemble organ in the first place; we shall have to forgive him for foisting on it that unsavory baroque title. We don't want an 'irregularly shaped, fantastic, grotesque' organ, we want one that is chock-full of loveliness of tone. For which crack the Senator will now proceed to jump on me with both feet.

—t.s.b.—

Do we help mold public opinion? If we don't, we're missing one of our most important jobs as church organists. Every man with an education above a rat ought to help mold public opinion, or heaven help us all. Suppose we do some heavy thinking about this statement by General Jan Christiaan Smuts:

"The disappearance of the sturdy, independent-minded, freedom-loving individual and his replacement by a servile mass mentality is the greatest human menace of our time."

—T.S.B.

### The Gay Nineties

By NORMAN H. TAYLOR

*Who never hesitated to make them gay in whatsoever manner*

IN "those days beyond recalling" I traveled with a dissolute scoundrel who built tracker and tubular organs in Brooklyn. On these breeds of noise-makers he had no rival. After HE had surfaced off the table of a chest, it was FLAT!

Saturday mornings I either did odd jobs for him, such as fastening tapped wires to tracker and sticker ends, or refinishing aged ivory keys—which he bought whenever he found them cheap enough. I was rather an expert at this work as I had experience in London, working as an apprentice in a piano, organ, and harp repair-shop; the Erard harp action, single or double, held no mysteries for me.

About noon one day after lunch we went around to a church on Bedford Avenue and doctored up a three-manual tubular—the regular Saturday occupation and one which paid the rent for Slug. This organ had been built by a firm that since then became famous; it was infamous then. One time we ran short of material for the motor-bellows patches and Slug appropriated part of the leather from the back of the minister's chair. At times we found a leaky tube, which we hammered flat. One note silent, but nobody seemed to know that.

Done with our toil we hied around to a wine shop on Broadway, Williamsburg, where the domestic port was good. And there I confess we often lingered. I remember waking early one Sunday morning to find myself on a bed of shavings in the organ shop. How Slug got me there I never knew; probably trundled me along in a push-cart that belonged to the wine shop.

Slug was an artist on tracker organs. He learned his trade in Sweden. I wanted some combination pedals for the organ where I was playing at the time and he made two for me. He used some pieces of round curtain-pole and a roll of white tape. The iron 'spades' that stuck out over the pedalboard looked like the foot-levers used on steam shovels but they worked. When I needed more noise and jumped on one of these foot irons, the stops came out with a bang that woke up any sleepy member of the congregation. But they were only whispers compared to the swell-shutters. They worked from a hitch-down pedal, and hitching down was an event which rarely happened. Whereupon the shutters closed with a racket that made the good people look up to the ceiling to see whether it was coming down.

That was a real congregation. They stood for a lot. One time Slug and I had been tuning on a Sunday afternoon and felt the urge for some icewater or something. So we went down to the corner saloon and there we stayed until I looked at the clock and found it was nearly time for the evening service. I ran all the way to the church (Slug couldn't even walk) slid onto the organ bench and started to play a Mendelssohn Sonata that entirely sober I could not have played at all. The preacher came in, but still I played on. Finally my solo soprano got nervous, ducked into the organ, and shut off the water-motor. In due course the preacher ran out of wind too and signaled for the "Doxology." I plumped my hands down on the keys, but no sound. The soprano ducked into the organ again and started the blower, with my hands and feet still holding down the keys. The wailing as the wind got up pressure must have been something.

Slug put a Trumpet into that organ. It began at Tenor-C and cost \$20.00. It was worth that but I hope some fish dealer stole it.

Playing the organ has its memories just as repairing with Slug. I remember a church in Brooklyn where the organist wanted a few weeks off and hired me to carry on while he vacated. He used a swivel-chair instead of the usual bench, but the bench was restored for me. The first Sunday morning the choir came in singing, but horrors, the organist came along with them. It seemed he liked to sing and as he had money he could afford to hire a substitute so he could follow his urge. At the offertory he handed me a copy of Sullivan's "Lost Chord" and we went to it. Between phrases he kept growling to me, "Softer, softer," and I kept shoving them in until I was playing with nothing but the Pedal Bourdon and a Dulciana. He let me spread myself in the canticles and hymns, I will say. After the postlude he came back and to my surprise thanked me for my "proficient accompanying." "Softly," he said; "that's the way to accompany a solo and not drown the beauty of the voice." He evidently admired his own vocal organ.

Another memory of thirty years ago brings back my substitute work for an Episcopal organist in an uptown Manhattan church on the east side. We had a thunderstorm during the afternoon but all went well up to the Psalms. I was rolling the waves and roaring the tempest when without warning the wind died out. The rain had finally seeped through to the motor and put it out of business.

One other fond memory from even earlier years. When I was quite young I used to turn the pages for my teacher in his recitals in the Royal Albert Hall, London. The old Willis organ was then in its glory. Today there hangs in front of me a large photograph of that organ, a splendid job of photography made especially for me by Gilbert Benham. During one of the recitals I turned the page of a Bach Toccata and clumsily pulled the whole book down on his fingers. I can see in that photograph the stairway and its gloomy entrance into which I flew, followed by the strong language of Augustus L. at the console. I never turned any more pages for him, a matter he decided.

The youngsters of the organ world today have no fun.



## Joy in Music

By ROWLAND W. DUNHAM

Associate Editor, Church Department

CONVERSATIONS with musicians both professional and amateur have often left me wondering. Particularly in the case of the professionals there has been evident an attitude that would cause one to believe that music was certainly the one thing that should never have been entered upon as a career.

Without an overwhelming feeling that the tonal art is the only satisfying vocation, regardless of emolument, no young person should be encouraged to start serious study with a professional objective. To study music as an avocation is something quite different. We all agree that the glories of musical masterpieces furnish an emotional outlet that is unsurpassed. It should be every child's right to some musical training. Fortunately this condition is being met by our public schools all over the country to a large degree. The development of an ever increasing population of musical amateurs is one of the greatest contributions to musical America.

My contact with colleagues within the profession has convinced me that in far too many instances the motivation has been decidedly questionable. Many a young man becomes an organist because he sees a possibility of a public career which will glorify his ego rather than add especially to the good of humanity. Others see an easy way to make a fair income with the minimum of work, comparatively short hours, and favorable vacation respites. Teachers with no real understanding of the situation, or ability to discriminate between real and bogus talent, have painted rosy pictures of an artistic future to pupils of dubious talent.

A further enumeration of reasons why young people are pushed into a field for which they may be only partially qualified would be tiresome. With those mentioned it is easy to discover why we have so many half-baked and pessimistic musicians in the world.

Music is an adventure for only those gifted souls who possess an indomitable purpose and will to make or create happiness of the most exquisite quality for their fellow men. Lacking such qualifications nobody should enter the profession. One of our greatest handicaps in finding first-class teachers is that drug on the market—mediocrity. Their name is legion; the real talent is like the proverbial needle in the haystack.

Some years ago I needed a teacher of piano. From about a hundred candidates who looked promising on paper the list was reduced by careful study to twenty who had the highest recommendations and background. These men were seen and heard. The actual performance of most of these hand-picked persons was so bad that it was hard to realize they had actually studied piano seriously. From four who were acceptable musically emerged two with a personality and philosophy that could be considered. This investigation seemed to prove that only about two percent of my candidates were musicians one would care to elevate to a responsible position.

At concerts I see my colleagues assembled to hear more or less artistic programs. Afterwards the talk of these persons is interesting and often disillusioning. Most of the discussion centers on HOW this man played (or sang). Each musician seems to try to impress his listeners with his knowledge of what was wrong or meritorious in the performance. One of the most glib of these criticisms is that regarding interpretation. That is safe to attack since it is so general in scope and so vague in its implications. As a matter of fact the



critic often knows so little about the whole matter that the whole affair would be ludicrous if it were not so pernicious.

Attendance at a concert by a real musician must ever be the result of a desire to hear great music adequately performed. Unfortunately this is not generally the case. Shakespeare's immortal words, "The play is the thing," applies to music. When we listen to a Beethoven Sonata or a Bach Partita there is something in the composition that transcends the technic of a performer. He may be able to reveal this beauty to you if he is adequate as a musician. If the listener is stirred by it, the performer has done his duty. To him belongs some commendation of course, but it is to the composer that we owe our deep-felt and silent gratitude.

These suggestions are made to my readers with an idea that they may find a clue to their musical future. Are you

a TALKER after recitals, attempting to impress the musically inferior with your erudition and discrimination? Are not the effects of beauty beyond words? Do you find inspiration and incentive by exploring works of high musical merit and emotional values? If not you are cheating yourself by denying yourself one of the greatest benefits that you as a musician have a right to enjoy.

Musical development is never static. Without improvement the musician is in retrogression. Musical growth (not technic) is a part of your duty to the art you serve. Such a growth depends upon your expansion of the appreciation of and participation in that privilege you possess and must use—the Joy of Music. Without it you can never be other than a mediocre person and cynical misfit.—R.W.D.

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32 Bourdon  
16 DIAPASON 32  
Diapason (G)  
BOURDON 68-32'  
Bourdon (S)  
Quintadena (C)  
GAMBA 44  
8 PRINCIPAL 44  
BASS FLUTE 32  
Bourdon  
Bourdon (S)  
Quintadena (C)  
CELLO 44  
Gamba  
4 Principal  
Bourdon  
Cello  
16 TROMBONE 56  
Fagotto (S)  
8 Trombone  
4 Trombone  
GREAT 4": unx: V-10. R-12. S-11.  
16 DIAPASON 61  
8 DIAPASON 61  
CLARABELLA 61  
GEMSHORN 61  
4 OCTAVE 61  
FLUTE h 61  
2 2/3 TWELFTH 61  
2 FIFTEENTH 61  
III PLEIN-JEU 183  
8 TRUMPET 61  
Chimes (E)  
Tremulant  
SWELL 4": V-18. R-21. S-18.  
16 BOURDON 73  
8 DIAPASON 73  
ST. FLUTE 73  
SPITZFLOETE 73  
SP. CELESTE 73  
SALICIONAL 73  
VOIX CELESTE 73  
VIOLE SOURDINE 73  
V. S. CELESTE 73  
4 PRINCIPAL 73  
ROHRFLOETE 73  
2 FLAUTINO 61

IV FURNITURE 244  
16 FAGOTTO 73  
8 CORNOPEAN 73  
OBOE 73  
VOX HUMANA 73  
4 CLARION 73  
Tremulant  
CHOIR 5": V-12. R-12. S-15.  
16 Quintadena  
8 DIAPASON 73  
CONCERT FLUTE 73  
QUINTADENA 85-16'  
DULCIANA 73  
UNDA MARIS 61  
4 FL. TRAVERSO 73  
VIOLINA 73  
2 2/3 NASARD 61  
2 PICCOLO 61  
1 3/5 TIERCE 61  
8 CLARINET 73  
COR ANGLAIS 73  
Harp  
4 HARP 61  
Tremulant  
SOLO 10": V-8. R-8. S-8.  
8 DIAPASON 73  
DOPPELFLOETE 73  
GAMBA 73  
G. CELESTE 73  
4 HOHLFLOETE 73  
8 TUBA 73  
FRENCH HORN 73  
4 CLARION 73  
Tremulant  
ECHO 4": V-7. R-7. S-8.  
8 DIAPASON 61  
GEDECKT 61  
V. AETHERIA 61  
VOIX ANGELICA 61  
4 FLUTE AMABILE 61  
8 ORCH. OBOE 61  
VOX HUMANA 61  
CHIMES 21  
Tremulant  
COUPLERS 35:  
Ped.: G-8-4. S-8-4. C-8-4. L-8-4.  
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.  
L-16-8-4. I.  
Sw.: S-16-8-4. L.  
Ch.: S-16-8-4. C-16-8-4.  
Solo: L-16-8-4. E.  
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#### How To Do It

• "Remember the subscriber I got for you last March? Friday she wrote to engage E. Power Biggs for a recital when he is on tour. He will be the first recitalist in the seven years I have known this town, and privately I think you should get some of the credit for stirring them up."—C. A. v-B.

#### Tut Tut but Good

• "During rehearsal we had a blackout and I was faced with the job of keeping a room-full of people calm and happy. So I played piano for them for 'duration' and gave them everything from Debussy's Clair de Lune to Gershwin's I Got Rhythm, but it worked." (Which shows, first, the value of being able to memorize, and second, one of the reasons why Robert Elmore makes people like his playing.)

#### "An Organ Devil"

• "I had a most harrowing experience at the inauguration of the new President of City College. Talk about a printer's devil! There is distinctly an organ devil. He waited until the end of the processional when everybody was assembled, to hear two pedal Trombone notes cypher an augmented fourth. I still shudder. Never in all my professional career did I experience anything like it." That was once when Dr. Charles Heinroth was at the console and the results were not artistic.

#### Recital as a Service

• Riverside Church, New York, gave the following as its ministry of music service Sunday afternoon, Nov. 1, Frederick Kinsley organist:

Vierne, Madrigal

Processional, Call to Worship, Invocation, General Thanksgiving, Lord's Prayer, Scripture, Litany of the Nation, Offering.

Bach's Sonata 1

Bonnet, Lied des Chrysanthemes

Yon, l'Organo Primitivo

Mulet, Bitrail

Widor, 6: Allegro

Prayer, Vesper Hymn, Recessional, Benediction.



**Isabel D. Ferris**

• in Wilson College, Chambersburg, Pa., has the largest organ class the College has had "in a long time."

**William J. Marsh**

• was conductor of the orchestra & chorus in two concerts of the three in the current annual festival in Texas Christian University, Fort Worth. This year the festival was devoted to Mozart, last year it was Mendelssohn, and next is to be Schubert. Some 135 students and guest artists took part in the festival.

**Brick Presbyterian, New York**

• celebrated its 175th anniversary early in January; for a broadcast program of Jan. 9 Dr. Clarence Dickinson's anthem selections were all-Russian: Rachmaninoff, Glory to the Trinity Rachmaninoff, Blessed is the man Tchesnokoff, Salvation is created Tchaikowsky, Light Celestial

**A. G. O. Notes**

• Grand Rapids: August Maekelberghe played and discussed his own Triptych in his Jan. 4 recital for the Western Michigan chapter; he is dean of the Eastern Michigan chapter.

Philadelphia: Chapter presented Edouard Nies-Berger Jan. 12 in a recital to raise funds for Dr. Albert Schweitzer's hospital in Africa.

**Artur Rodzinski**

• conductor of the Cleveland Orchestra has been appointed "musical director and conductor" of the New York Philharmonic Orchestra for 1943-4. Cleveland thus loses a good conductor but New York doesn't gain one, for there will still be those "guest conductors" as usual. The New York Philharmonic will never be a good orchestra until one good man is given complete charge for a period of ten years uninterrupted by "guest conductors."

**Alphonse O. Brungardt**

• treasurer and general manager of the Estey Organ Corporation died Dec. 24 of heart attack at his home in Brattleboro, Vt. He was born Nov. 7, 1894, in Victoria, Kans., graduated from Ft. Hays Teachers College and from Chicago University, studying economics for three years under a fellowship. He in turn taught economics in Boston University, Harvard, and University of Buffalo. In 1930 he married Theresa Schmidt who survives him.

His former business associations included the position of works manager and director of research for the Walworth Co., and later he was vicepresident of Wm. B. Nicholas Co. of New York. He joined the Estey staff in 1933 at the time of reorganization.

Funeral services were held in Centre Congregational, and James Stearns, organist of the Church, played selections from Tchaikowsky's Fifth and Sixth Symphonies, favorites of Mr. Brungardt who had been a trustee of the Church.

Until a serious illness of some four years ago he had been intensively active in many fields. Knowing nothing about the organ, the instrument grew in his favor after he joined the Estey organization and he spent much time and energy trying to master its various aspects, though he was connected with the industry in a commercial rather than a scientific or artistic way.

Death came suddenly of heart attack after

a day spent as usual with his associates in the Estey establishment.

**James Edward Corneille**

• died Dec. 17 of heart attack in Englewood, N.J., aged 56. He was born in Philadelphia, became organist of Bethany Presbyterian there at the age of 19, served various other churches in the east, and since 1930 was organist of St. Paul's Episcopal, Englewood. For a time he was on the faculty of the Germantown School for Boys, later becoming educational director for Victor. He is survived by his widow and six children.

**Dorothy Countryman Dorr**

• wife of Wm. Ripley Dorr, died Dec. 17 after a short illness, at Palos Verdes Estates, Calif. She was past president of the Poetry Society of California, a winner of the Browning Award, and her poems have appeared in most of the anthologies published during the last decade.



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## SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

### Easter Programs

April 25 is Easter; we therefore note here a few representative programs from last year.

#### • ROBERT BAKER

\*First Presbyterian, Brooklyn  
Wild, Blow golden trumpets

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Marryott, Lilies of the Dawn  
Chapman, All creatures of our God  
Handel, Let the bright Seraphim  
Woodman, I heard two soldiers  
ar.Dickinson, By early morning  
Ireland, Many waters cannot quench

#### • STANLEY BAUGHMAN

\*Westminster Presbyterian, Grand Rapids  
*Candlelight Carol Service*

Candlyn, Easter Antiphon  
ar.Marryott, World itself is blithe  
ar.Phelps, When the dawn  
ar.Dickinson, Lord Jesus knelt  
ar.Black, There came to the garden  
ar.Voris, We come with voices  
ar.Gaul, Easter Procession  
ar.Gaul, Easter Carol of Flame  
j. ar.Baker, Joyful Easter-tide  
Mohns, Easter bells  
ar.Gaul, Jesus is risen  
Thompson, Alleluia  
Dickinson, White lilies of our Lord  
ar.Bitgood, Hosanna

#### • MARY ANN MATHEWSON

\*First Presbyterian, Passaic  
*Palm Sunday: 'Life of Christ'*  
Egerton, Veni Emmanuel  
*His Birth: John 1: 14*  
God so loved the world, Stainer

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## These Times



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Come unto Me, Gale  
*His Passion: John 1: 29*  
He was crucified, Bach  
*His Resurrection: Matt. 22: 31-32*  
Alleluia let all mankind, Liszt  
Joy dawns again, ar.Voris  
• CHARLES ALLEN REBSTOCK  
\*Covenant Presbyterian, Cleveland  
Clokey, Hymn Exultant  
Bush, Easter Morning  
Rebstock, Easter  
Broome, Lo the Tomb is Empty  
Handel, Hallelujah  
Dickinson, Resurrection  
ar.Dickinson, By early morning  
ar.Mueller, Christ is Risen  
Marryott, Alleluia of the Bells  
Grainer, Hosanna

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Gaul, Sing songs of praise  
Thompson, Spring bursts today  
Yon- Christo Trionfante  
ar.Dickinson, Joseph's lovely garden  
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St. James Episcopal, New York  
Carol Service

Edmundson, Easter Spring Song  
Jesus Lord our Captain, Nicolai  
Jesus Christ is risen, Anon  
When dawn was breaking, ar. Dickinson  
Christ Triumphant, Yon  
Look to the east, Bach  
Finished is the battle, Whitehead  
Easter Joy, Warren  
Christ is arisen, ar.Dickinson  
Spanish Easter Carol, ar.Gaul  
There came to the garden, ar.Black  
Victory, ar.Gaul  
Easter Song, Bush  
Joseph's lovely garden, ar.Dickinson



### This month's PROGRAMS

Unless a program has special  
character as elsewhere defined  
it can be published in T.A.O. only when received  
in time for advance publication; closing date is  
14th or 15th of month prior to date of playing.

- **EDWIN ARTHUR KRAFT**  
Lake Erie College, Painesville  
Feb. 17, 7:45  
Bach, Prelude & Fugue G  
Deck Thyself My Soul  
Beethoven, Menuette Ef  
Mozart, Romance  
Bossi, Scherzo Gm  
Edmundson's Impressions Gothiques  
Sowerby, Carillon  
Shelley, Berceuse  
Dallier, Electa ut Sol
- **CLAUDE L. MURPHREE**  
University of Florida, Gainesville  
Feb. 7, 21, 4:00  
\*Tchaikowsky, Marche Slav  
Sym.6 excerpts  
Nutmacker Suite (five)  
Sym. 5: Valse  
None but the Lonely Heart  
Humoresque  
1812 Overture
- \*Stanley, Introduction & Allegro  
Arne, Gig  
Purcell, Minuet  
Swinnen, Soir d'Automne  
Soire du Printemps  
Miller's Suite Amerindian  
Jenkins, Night  
Saint-Saens, Prelude & Fugue E  
Jepson, Pageant Sonata
- **DR. ELMER A. TIDMARSH**  
Union College, Schenectady  
Feb. 7, 4:00, French Program  
Dubois, Fiat Lux; In Paradisium;  
Grand Choeur.  
Dupre, Cortege et Litanie;  
Lamento; Carillon.  
Dupont, Meditation  
Debussy, Clair de Lune  
Bizet, Adagietto

Dubois, Marche Jeanne d'Arc  
Feb. 28, 4:00, Italian Program  
Marcello, Psalm 19  
Lotti, Aria  
Martini, Gavotte  
Paridis, Sicilienne  
Piutti, Finale  
Corelli, Suite  
Verdi, Anvil Chorus  
Drigo, Serenade  
Toselli, Serenade  
Rossini, Tell Overture  
Dr. Tidmarsh will play mixed programs  
Feb. 14 & 21, same hour.  
• **ERNEST WHITE**  
St. Mary the Virgin, New York  
Feb. 1, 8, 15, 22, 8:30  
\*Marchand, Lamentent  
Bach, Fantasia G  
Praised be Thou  
Dearest Jesus We Are Here  
Now is Salvation Come  
Honegger, Choral; Fugue Csm.  
Langlais, Nativite  
Franck, Chorale E  
Martini, Aria con Variazione  
Fiocco, Adagio  
Arne, Flute Solo  
Handel, Con.4: Allegro Moderato  
Karg-Elert, Landscape in Mist  
Nach Einer Pruefung  
Herr Jesu Christ  
\*Luebeck, Prelude & Fugue E  
Krebs, Ach Gott Erhoer Mein Seufzen  
Kellner, Was Gott Tut  
Walther, Was Gott Tut  
Pachelbel, From Heaven High

Tournemire, Mystique:  
Purificatio B. Mariae Virginis  
Vivaldi's Concerto G  
Dupre, Cortege et Litanie  
Vierne, Meditation; Scherzetto;  
Epithalame.  
Simmonds, Dorian Prelude Dies Irae  
\*Couperin, Gloria; Fugue on Kyrie;  
Soeur Monique.  
Daquin, Noel for Flutes  
Franck, Prelude-Fugue-Variation  
Maleingreau: Symphonie Mystique:  
2. Rhythms; 3. Nombres.  
Bach, Partita O Gott du Frommer Gott  
Mulet, Esquisses Byzantines (six)  
\*Karg-Elert, Legend; Legend of Mountain.  
Boellmann, Ronde Francaise  
Widor, Gothique: Andante Sostenuto  
Vierne, Westminster Carillon  
Bach, Fantasia & Fugue Cm  
Prelude & Fugue A  
Pastorale Suite  
Passacaglia

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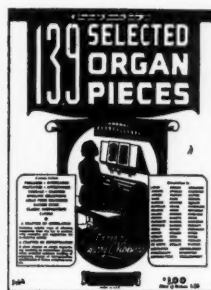
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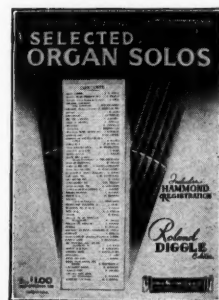
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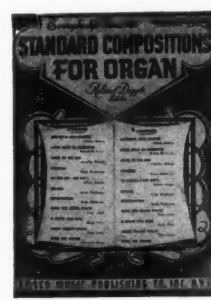
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## Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month

- **WALTER BAKER**  
Muhlenberg College  
Bach, In Dulci Jubilo (two)  
Christians Rejoice  
Handel's Concerto 5  
Bach, Passacaglia  
Karg-Elert, Soul of the Lake  
Vierne, Scherzetto  
Karg-Elert, Adeste Fideles  
Dupre, Spinning Song  
Mulet, Noel; Thou Art the Rock
- **RICHARD KEYS BIGGS**  
Blessed Sacrament, Hollywood  
Biggs, Grand Chorus  
Titcomb, Improvization  
Diggle, Vesper Prayer  
Purvis, Communion  
Rogers, Son. 1: Scherzo  
MacDowell, A. D. 1620

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Handel, Con. 12: Larghetto  
Nibelle, Ave Maria  
Liszt, Bach Prelude & Fugue  
Vierne, Epithalame; Arabesque; Legende.  
Biggs, Toccata

• **DR. C. HAROLD EINECKE**  
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Sabin, Bouree D  
Bach, Come Savior; Now Thank We All  
Prelude & Fugue Em

Sowerby, Carillon  
Rowley, The Four Winds  
Fisk, Netherlands Prelude  
Williams, Rhosymedre Prelude  
Mulet, Tu es Petra

• **CARL F. MUELLER**  
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Faulkes, Christmas Fantasia  
Mulet, Noel  
Yon, Christmas in Sicily  
ar. Whitmer, Two Lithuanian Carols  
Lux, O Sanctissima  
Malling, Shepherds in the Fields  
Liszt, Sposalizio

Titcomb, Puer Natus Est  
• **ALFRED W. G. PETERSON**  
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Bach, Sleepers Wake; In Dulci Jubilo.  
Brahms, A Lovely Rose  
Daquin, Noel G  
Merkel, Christmas Pastoral  
Guilmant, Noel Ecossais  
Wiedermann, Noel  
Stcherbatcheff, Star of Shepherds  
Mulet, Noel  
Vail, Holy Night

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• **SEARLE WRIGHT**  
West Presbyterian, Binghamton  
Buxtehude, Prelude-Fugue-Chaconne C  
Bach, Come Now Savior; In Dulci Jubilo.  
Daquin, Noel Dm  
Tournemire, l'Orgue Mystique 35  
Whitlock, Canzona  
Jepson, Pantomime  
Sowerby, Air with Variations  
Leach, Two Casual Brevities  
Dupre, Berceuse  
Vierne, 5: Finale

## San Diego Recitals for Navy

• The 4m Austin in the open-air auditorium in Balboa Park, San Diego, Calif., is again being used for recitals. When the navy took over the Park the recitals were discontinued, in June 1942; now D. Robert Smith, specialist first class, 11th Naval District, has been giving weekly recitals on Sundays for members of the armed forces, with an average attendance around 400. (See Oct. T.A.O. page 284 for some facts about Mr. Smith.)

Among recent programs:  
\*Nevin, Praeludium  
Friml, Melodie  
Schumann, Canon Bm  
Saint-Saens, My Heart at Thy  
Wagner, Pilgrims Chorus  
Russell, Song of Basket Weaver  
Tielman, Festival March  
Sturges, Meditation  
Weaver, Squirrel  
Herbert, Favorite Selections  
Berlin, White Christmas  
March medley of 3 songs for army, marines, navy.

\*Rogers, Scherzoso  
Schubert, Serenade  
Seely, Arabesque  
Humperdinck, Prayer  
Bingham, Roulade  
McKinley, Cantilene  
Blackmore, Festive March  
Poister, Cradle Song  
d'Antalfy, Christmas Chimes

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Dethier, Christmas  
 \*Spross, Scherzo Caprice  
 Wagner, Evening Star  
 Clewell, Gavotte  
 Raff, Cavatina  
 Nevin, The Crown  
 Frysinger, Autumn Night  
 Meyerbeer, Coronation March  
 Widor, 6: Andante Cantabile  
 Mendelssohn, Capriccio  
 Guilman, Polish Carol Variations  
 Harker, Silent Night Variations  
 Handel, Hallelujah Chorus  
 \*Rachmaninoff, Prelude Csm  
 Rogers, Son. E: Adagio; Scherzo.  
 Dvorak, New World Largo  
 Bubeck, Fantasia  
 Tchaikowsky, Andante Cantabile  
 Romberg, Desert Song selections  
 Edmundson, Bells Through the Trees  
 Gigout, Grand Choeur  
 \*Boellmann, Ronde Francaise  
 Franck, Chorale A  
 Schubert, Ave Maria  
 Nevin, Will o' the Wisp  
 Verdi, Triumphal March  
 Ketelbey, Monastery Garden  
 Sullivan, Lost Chord  
 Provost, Intermezzo  
 Widor, 4: Finale

#### A Good Recital Program?

• "If you'll excuse my own stuff on it, I'll say this is a practically perfect program in respect to audience appeal," says Gordon Balch Nevin of his recital Nov. 9 for the Altoona A.G.O.:  
 Cole, Fantaisie Symphonique  
 Edmundson, Prelude-Nocturne Avon  
 Gaul, Old Mother Daguerreotype  
 Verrees, O Filii et Filiae

Intermezzo  
 Bartlett, Toccata E  
 Stoughton, Persian Suite Selections  
 Elmore, Donkey Dance  
 Nevin, Three Rural Sketches  
 Fantasia Jerusalem the Golden  
 "The church was packed full, on a ticket sale at 50¢ each."

How about the program? T.A.O. defined the perfect program as one that progressed through moods, was not jumpy, had not too many extreme contrasts between succeeding numbers. This one seems to fill the bill, yes?

#### He's in the Army Now

• "I'm sending a program I took time off from war thoughts to give; believe me, it was a great experience, as it was the first since I joined the air forces. Somehow it is different now. I feel that it is more than just music. I guess the people sensed

this too, as many of them spoke to me about it afterwards.

"For a long time I have been wanting to play Bach as I want to play it. Have been under teachers' supervision in most of my former recitals, so this time I used orchestral colorings and it worked beautifully. The G-major Prelude & Fugue, from the Eight Little, has many possibilities." Pvt. Charles H. Clarke, now in Sioux Falls, S.D., gave this program Jan. 3 on the 3-60 Moller in the First Congregational there:

Mendelssohn's Sonata 6  
 Bach, Come Sweet Death  
 Karg-Elert, Now Thank We All  
 Thou Friend of Souls  
 Russell, Bells of St. Anne  
 Bach, Prelude & Fugue G  
 Weinberger, Two Bible Poems  
 McAmis, Dreams  
 Bach, Jesu Joy of Man's  
 Yon, Jesu Bambino  
 Bach, Toccata Dm  
 Karg-Elert, Evening Harmonies  
 Clarke, Benediction Gregorian

The organ was used by courtesy of the organist, Mrs. Sherman Steiber; the Church has granted Mr. Clarke free use of the organ whenever he has the time. Of his experiment in playing Bach orchestrally he says, "From now on I'll do it every time! I pity

the organist who has to listen to me if he's the kind who slams on full-organ at every sign of Bach."

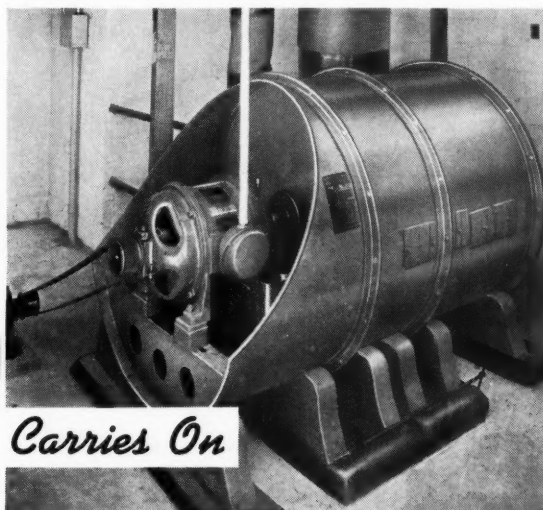
#### Presenting Army Organists

• Theodore Schaefer, organist of Covenant-First Presbyterian, Washington, D. C., presented Sgt. Hans Vigeland in a recital Dec. 13, Sgt. William Heasley Dec. 27, and George Y. Wilson of the Army Music School Jan. 3. Dec. 6 he presented the Army Music School Choir of 76 men directed by William Strickland in a joint program of Christmas music with his own choir. Mr. Strickland was conductor and Mr. Schaefer organist for a Dec. 18 performance of Mendelssohn's "Elijah" in the Cathedral, Washington, with the Army Music School Choir and the Cathedral Choral Society of 138 members.

#### "Remembering Dec. 7"

• Warren D. Allen and Stanford University gave a program of selections from Handel's "Judas Maccabaeus" Dec. 6 to mark the events of Dec. 7, 1941; portions of the program were broadcast to South America in an earlier performance; Joseph M. Running was organist, Mr. Allen conducting chorus and orchestra. A perusal of the oratorio reveals many selections appropriate for such occasion.

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• Clokey's "When the Christ Child Came," a work that for poetic beauty of both text and music will probably never be equalled, was given Dec. 27 by Charles Allen Rebstock, Covenant Presbyterian, Cleveland, and by Theodore Schaefer, Covenant-First Presbyterian, Washington, D.C., where it drew an 11" review in the Washington Times-Herald and 13" in the Washington Post.

**Music Press Inc.**

• announces the appointment of Moses Smith as president to succeed Richard H. Dana now in war service. Music Press was started in March 1940 to specialize in modern

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**Dr. Marshall Bidwell**

• and Mary Johnston Lewis were married Jan. 10 in Pittsburgh, where they are making their home at 5302 Beeler St.

**"Be Careful What You Write**

• to T.S.B. 'cause he's liable to publish it." —RICHARD GEISER. (Sure thing; passing things of interest along to T.A.O.'s family is T.S.B.'s job.)

**Mana-Zucca Transcriptions**

• Miss Zukermann, writing under the pen-name Mana-Zucca, has written a set of pieces, one for each day of the year, to be published in monthly sets, probably by Congress Music Publications, Miami, Fla., where the composer is now living. Claude L. Murphree has transcribed 20 of them for organ, with Hammond electrotone trigger-settings included, published by C.M.P.; he played the set of 20 for the Miami Guild, later including some of them in a public recital with the composer present. J. Fischer & Bro. recently published two of Mr. Murphree's original organ pieces, to be reviewed later.

**February Events**

• Cleveland, Ohio, Museum of Art: Sundays at 5:15, Walter Blodgett recitals. Saturdays at 10:45 a.m., Dorothea Doig's music-appreciation course. 19, 8:15, sonata recital by violinist & pianist. 21, 3:45, Fortnightly Club musicale.

New York: 7, 4:00, Dr. Henry F. Seibert Bach recital, Holy Trinity Lutheran.

Do.: Feb. 28 & March 28, 5:00, Willard Irving Nevins, First Presbyterian, Bach's "B-Minor Mass."

Do.: March 1, 8:15, program of compositions by Seth Bingham, Church of Ascension; organ numbers played by Joseph Bonnet and Hugh Porter; choral numbers sung by Vernon de Tar's choir.

Philadelphia: 7, 8:00, Walter Baker gives Mendelssohn's "Elijah," part 2; 21, Verdi's "Requiem."

Toronto, Canada: 27, 8:15, Alexander Schreiner recital with Oakwood Collegiate Choir, Eaton Auditorium.

**New York Presbyterian Acts**

• At a meeting in New York City Jan. 11 the Presbytery of New York adopted a resolution assuring the O.P.A. "that every effort" would be made to conserve fuel during the present crisis "but at the same time advising" that the "church could not be classed as non-essential" and that "places of worship must be kept open."

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**T.A.O. SPECIFICATIONS**

V—VOICE: An entity of tone under one control, one or more ranks of pipes.  
R—RANK: A set of pipes.  
S—STOP: Console mechanism controlling Voices, Borrowers, extensions, etc.  
B—BORROW: A second use of any Rank of pipes (Percussion included).  
P—PIPES: Percussion not included.  
DIVISIONS  
A—Accompaniment  
B—Bombard  
C—Choir  
D—Antiphonal  
E—Echo  
F—Fanfare  
G—Great  
H—Harmonic  
I—Celestial  
L—Solo  
N—String  
O—Orchestral  
P—Pedal  
R—Gregorian  
S—Swell  
T—Trombone  
U—Rueckpositiv  
V—Positive  
Y—Sanctuary  
VARIOUS  
b—bars  
be—bearded  
br—brass  
bc—bottom C\*  
c—copper  
cl—cylinders  
cc—cres. chamber  
d—double  
f—flat  
fr—free reed  
h—halving on  
i—bars  
be—bearded  
br—brass  
bc—bottom C\*  
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cl—cylinders  
cc—cres. chamber  
d—double  
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4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.  
14"—Diameter of cylindrical pipe.  
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42b—Based on No. 42 scale.  
46-42—46-scale at mouth, 42 at top.  
2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.  
2/9m—Mouth-width covers 2/9th of circumference of pipe.  
1/4u—Mouth cut-up is 1/4th.  
17h—Scaled to halve on the 17th note. Dynamics indicated from ppp to fff. Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.  
\*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c\* is still above the high octave but need not be considered here; each octave begins on C and ends on B.  
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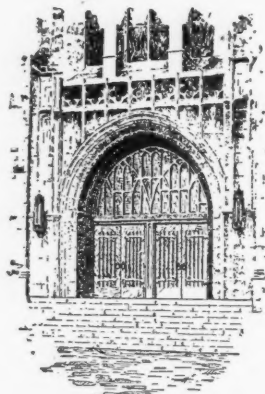
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